Art Gallery of Ontario

THE GALLERY

VOLUME 3 NUMBER 2 FEBRUARY 1981

A PUBLICATION OF THE ART GALLERY OF ONTARIO

Education Programs Enrich Understanding and Enjoyment of Vincent van Gogh Exhibition

by Peter Gale

Special exhibitions such as *Vincent van Gogh and the Birth of Cloisonism* (or *Turner and the Sublime* last fall) mean large audiences of all ages. The Gallery's Education Services, under the direction of James Williamson, responds not only with an expansion of regular programs but also with additional projects and displays to assist the public with its understanding of the exhibition.

When an artist as universally well-known and important as Vincent van Gogh is featured, we can always expect the school system to be particularly interested in having their students come to the Gallery for a tour. As a result, the hours of 9:00 to 11:00 a.m. from Monday to Friday have been set aside for such visits.

On Mondays university and college students as well as other adult education groups with a special interest in *Vincent van Gogh and the Birth of Cloisonism* can book a visit to the exhibition and may request a tour conducted by a member of the Adult Programs staff or a docent. Because of the large crowds during regular public hours, there are no talks or tours in the exhibition although an expanded program of daily talks elswhere in the Gallery is being given. Monday mornings,then, offer post-secondary students a special opportunity for a more intensive and informative visit. Numbers are controlled so more time and attention can be afforded by each group in front of the many great works of art on display.

From Tuesday through Friday, the hours between 9:00 and 11:00 am are set aside for elementary and secondary school visits. Again the bookings available for *Vincent van Gogh and the Birth of Cloisonism* were based on a carefully controlled attendance so that each young visitor to the exhibition will have a meaningful experience in keeping with the style and substance of our regular school touring programs—which, by the way, are being carried on elsewhere later in the day!

Elementary school students visiting this exhibition are first given an orientation session developed back in the late autumn by Percy Webb (who was then Head of Elementary Programs) and her staff while they were still immersed in tours for *Turner and the Sublime*. This introductory program emphasizes the basic elements of the Cloisonist style—colour and line—and such important sources as Japanese prints. The personalities of the various artists, van Gogh, Gauguin, Toulouse-Lautrec and the others, as well as their relationships are also explored in order to bring to life the wonderful paintings, drawings and graphics the children will see in the galleries. Escorted by Elementary Programs staff and volunteer guides (including the entire Junior Committee), the students are then taken into the exhibition in small groups. There they look at the works of art and are encouraged to describe and discuss their individual impressions and ideas—it is definitely not a lecture situation! After almost an hour in the exhibition, the children are then led to various parts of the permanent collection where the ideas discussed in the exhibition are explored further in front of other works of art in order to expand the students' appreciation and experience.

Secondary school students are also given a special introduction to *Vincent van Gogh and the Birth of Cloisonism*—a slide and sound show prepared by the Secondary Programs staff which dramatizes Vincent's life through his letters and sets the artist in the context of Cloisonism and its development. Key characters such as Paul Gauguin also "appear." The students are then taken to the exhibition where they are free to explore while staff and volunteers act as resource persons to direct the students' viewing in an informal but sensitive manner. Indeed, their visit has been prepared for in advance by a special information sheet written by Carol MacDonnell, Head of Secondary Programs, and sent to teachers before they come to the Gallery. It sets out the major themes of the exhibition and discusses the artists and key works which will be seen by the students. (Other secondary school students may attend painting studios in the Activity Centre where Jim Thornton and his staff offer a demonstration of the Cloisonist style and a discussion of its significance.)

Vincent van Gogh, Dutch, 1853-1890, *La Berceuse: Mme. Augustine Roulin*, 1889; oil on canvas, 91 x 81.5 cm. Amsterdam: Stedelijk Museum.

A media kit on *Vincent van Gogh and the Birth of Cloisonism* has also been prepared. Intended primarily for the use of secondary teachers in the school, it is also available to the public for one-week periods from the Audio-Visual Centre. This kit includes 35 colour slides keyed to a 20-minute audiotape cassette and a more detailed printed script prepared from the exhibition catalogue and other sources by David Wistow, an Assistant Education Officer with Adult Programs and Education Services' principal resource person for this exhibition. The kit traces the emergence of the Cloisonist style in Paris in the late 1880s and its subsequent development in the hands of van Gogh, Gauguin and the other artists featured in the exhibition.

Those who come to see *Vincent van Gogh and the Birth of Cloisonism* also have a special introduction to the show. In addition to a slide presentation programmed by Henry Dunsmore of our Media Productions Department which has been on view in the front lobby and elsewhere in the city since last December, there is a special didactic display on the way to the exhibition. The intention of the display is to use texts and images to simply and boldly explain "Cloisonism" and its formal sources; to introduce the artists in the exhibition; and to highlight key developments in Paris, where the style was born; in Brittany, where Paul Gauguin and his friends extended the consequences of the style, and in Arles in the south of France, where Vincent did many of the masterpieces featured in the exhibition.

Going into the exhibition, visitors are able to rent a 30-minute audiotape tour written by David Wistow and voiced by actor Richard Monette. The French version has been translated and voiced by Lucie Amyot. Some 20 works are featured which highlight the personalities and central themes being explored by the show.

Other special programs have been developed for public enjoyment of *Vincent van Gogh and the Birth of Cloisonism*. As a "warm-up" the exhibition's guest curator, Dr. Bogomila Welsh, gave an illustrated two-hour introductory lecture on four different occasions in December and January. In January, David Wistow gave a three-week course on *van Gogh and His Contemporaries* which examined the work of the Dutch master in a broader context and in more detail, and discussed the contributions made by Gauguin, Toulouse-Lautrec, Bernard and the others toward the development of modern art in the late 19th century. As you can read elsewhere in this issue, a special series of lectures by four internationally recognized art historians has been organized by Kate McCabe of Adult Programs. They should not be missed! In addition, because *Vincent van Gogh and the Birth of Cloisonism* is such a significant exhibition and raises a number of important, perhaps controversial points, an all-day symposium on February 14 will also feature an outstanding selection of speakers, including Dr. Welsh, who will discuss various aspects of the exhibition and its contribution to our understanding of Post-Impressionist art. (See page 2.)

And to further complement the exhibition, an entertaining film program has been organized by Catherine Goldsmith and the staff of the Audio-Visual Centre. Starting in January, a series entitled *Pioneers of Modern Painting* has been running on Tuesdays, Wednesdays and Thursdays at 12:00 noon. In addition to several showings of a special film on van Gogh, recently completed in Holland, which blends the artist's canvases with actual scenes from the countryside and a narrative based on his letters, there are films on Edouard Manet, Paul Gauguin, Paul Cézanne and other great early modern masters. Finally, over the weekend of February 28-March 1, there will be special "double-bill" screenings of *Lust for Life* starring Kirk Douglas as Vincent van Gogh, and *Moulin Rouge* with José Ferrer playing Henri de Toulouse-Lautrec.

A great deal of planning by all members of the Education Services staff has gone into these programs which we hope will contribute significantly to each visitor's experience of *Vincent van Gogh and the Birth of Cloisonism*, which continues at the Gallery through March 22.

The Gallery acknowledges the generous support of Ontario Ministry of Culture and Recreation, The Weston Group, and several Members of the Gallery for the exhibition *Vincent van Gogh and the Birth of Cloisonism*.

Peter Gale is Senior Education Officer, Adult Programs, and Chairman of the Turner/van Gogh Committee for Education Services.

Two Versions of van Gogh Catalogue

Two catalogues will enhance the viewing experience of the van Gogh exhibition, which continues at the Art Gallery through March 22.

Vincent van Gogh and the Birth of Cloisonism, a major critical study written by Dr. Bogomila Welsh, curator of the exhibition, is a hard-cover, fully-illustrated, a 432-page catalogue. This edition will be published by mid-February and is priced at $45 a copy, with a 10 per cent Members' discount available.

A handsome, abridged version of the large catalogue, with 32 colour plates and 72 pages of text is now available at the Gallery Shop at the lowest possible price of $7.50. This popular edition is being distributed to members who hold catalogue subscriptions.

The Art Gallery of Ontario presents

SYMPOSIUM:

VINCENT VAN GOGH AND THE BIRTH OF CLOISONISM

Saturday,
February 14, 1981,
9:30-12:00; 2:00-5:30 pm

Opening Remarks
Dr. Bogomila Welsh, Curator of the exhibition, Professor of Art History, Erindale College, University of Toronto.

Cloisonism, a Synopsis
Dr. Henri Dorra, Professor of Art History, University of California, Santa Barbara.

Vincent van Gogh in the Summer and Fall of 1888
Charles S. Moffett, Associate Curator, Department of European Paintings, Metropolitan Museum of Art, New York.

Paul Gauguin's Paintings 1886-90: Cloisonism, Synthetism and Symbolism
Dr. V. Jirat-Wasiutynski, Assistant Professor, Department of Art, Queen's University, Kingston.

Popular Imagery and Cloisonism
Dr. Gabriel Weisberg, Curator, Department of Art History and Education, The Cleveland Museum of Art.

A New Look at Vincent van Gogh's 'Night Café'
Dr. Ronald Pickvance, University of Glasgow

Reception

Symposium tickets:

non-Members	$20.00
Members	$15.00
Students (with I.D.)	$ 5.00

The Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

MEMBERS' LOUNGE

A quiet, comfortable setting for you and your guests.

During the van Gogh Exhibition we will be open daily from 12:00 noon to 9:00 pm

Light Luncheons served until 2:30 pm

Afternoon Tea will be served from 2:30 pm-5:00 pm

'All or Nothing' Keynoted Birth of Cloisonism Exhibition

by Judy Malone

Henri de Toulouse-Lautrec, French, 1864-1901; *At the Circus Fernando*, 1887; oil on canvas, 100.3 cm x 161.3 cm. Lent by the Art Institute of Chicago, the Joseph Winterbotham Collection.

Bogomila Welsh, guest curator of *Vincent van Gogh and the Birth of Cloisonism*, and an Assistant Professor in Fine Art at Erindale College, University of Toronto, credits her success in securing unprecedented loans for the exhibition to "sheer tenacity." The Rijksmuseum in Amsterdam has lent an astonishing 37 works to the exhibition, and the Director there has already declared this is the last large loan the museum will make.

The van Gogh exhibition is a reassessment of a six-year period in French painting, from 1886 to 1891, through examination of a style known as Cloisonism and the work of its major proponents. Among the 145 works by nine major Post-Impressionist painters are about 80 works by Vincent van Gogh and Paul Gauguin. The themed nature of the exhibition meant that obtaining works became an "all or nothing" effort. The exclusion of even one major canvas would have seriously undermined the thesis. But Dr. Welsh's treatment of Cloisonism, an original, scholarly approach to the exhibition, was unquestionably a factor in persuading owners of key paintings to temporarily part with their works.

Future was in doubt

After four years of complex planning, the future of the *Vincent van Gogh and the Birth of Cloisonism* exhibition was threatened by soaring prices on the international art market in the spring of 1980. Auctions in New York in May set record-shattering prices. Christie's sold van Gogh's *Le Jardin de Poète, Arles* for C$6 million and his *Le Jardin Public* for $2.2 million.

Negotiations for loans of works to the Gallery's van Gogh exhibition were immediately affected. A painting previously valued at $25,000, for example, was now revalued at $250,000, with the owner understandably nervous about lending such a highly appreciated work or at least certain to insist the Gallery insure to full value based on the new market prices. The value of the van Gogh exhibition was now more than $250 million and sizeable increases in exhibition costs followed. Insurance costs alone climbed to $650,000 from the $17,000 estimated when the show was in the germination stages in 1976. Estimated transportation costs were also significantly higher than anticipated.

Once the total insurable value of the show was known, the Gallery shopped for a broker, assessing various shipping methods that would not jeopardize the security of works. When a painting is shipped no publicity is permitted about when or how it travels. Valuable groups of paintings are split up to minimize the involved risk. Bids from brokers came from Europe and Canada. All quotes were below $400,000. However, the Gallery's regular broker, Reed Stenhouse Ltd., offered the lowest prices and matched coverage and exclusions of the competitors.

The blanket coverage for the van Gogh exhibition was underwritten by St. Paul Fire and Marine Insurance Co., with a number of works underwritten by the lenders' specified insurers. The Gallery accepted lenders' valuations of works, for insurance from the time they leave a collection, while in transit and on display, until they are rehung on the lenders' wall—in gallery terms this is "nail to nail" coverage.

While the van Gogh collection of paintings is valued at $250 million, the Tutankhamun show of gold artifacts was valued at $25 million, and the recent Turner exhibition of watercolours at a comparably low $6 million. It is interesting to note that the New York Museum of Modern Art's recent Picasso show, with eight times the pieces and a higher total value, cost less to insure than van Gogh, partly because lenders had committed most of the works before the New York auctions determined new values.

Solutions found

An increase in the admission cost to $4.50 from the original $3.50 has helped to recoup some of the additional expenses of the van Gogh exhibition, by adding another $200,000 to revenues. Further relief was provided through an Ontario Ministry of Culture and Recreation grant of $140,000 and matching funds raised by the Gallery. The Weston Group also became a major sponsor, along with several Members of the Gallery who prefer not to be named.

Director W. J. Withrow characterizes the summer of 1980 as the most difficult financial period for the Gallery since he joined the staff in 1960.

He says, "Had those (early) figures prevailed we would have been forced to cancel the (van Gogh) exhibition.

"The Gallery has never had a deficit in its 80-year history and we have no wish to change that record. On the other hand, the Board of Trustees and staff were determined to find ways to have the show continue. It is, after all, one of the most important exhibitions ever planned for a Canadian gallery."

The van Gogh exhibition is in the Zacks Wing of the Art Gallery of Ontario, occupying an 11,000 square-foot display area. Admission is by ticket only, and the number of viewers restricted to 400 per hour for better viewing conditions and control of temperature and humidity.●

Art Rental Service

An Art System for Business

Take advantage of our free Business Selections service to help you choose works of art for your office.

You may rent up to six paintings and two pieces of sculpture for one, two or three months.

Your changing art environment will provide stimulation for both colleagues and visitors.

For more information or an appointment with a business selector please call 977-0414, ext. 242.

The Art Rental Service is open Tuesday through Saturday 11:00 a.m. to 4 p.m. Thursday until 9:00 p.m. Open for viewing during all regular Gallery public hours.

A Project of the Volunteer Committee.

Gallery Anticipates a Busy Season

by Borys Sobchak

After the *Vincent van Gogh and the Birth of Cloisonism* exhibition closes March 22, the Art Gallery of Ontario will present more than 30 visual art and performance events during 1981.

Among forthcoming exhibitions will be *Reflections in a Quiet Pool: Prints of David Milne* which shows from March 14 through April 12 and is organized by the National Gallery of Canada as part of their Centennial Series. This exhibition of 177 prints as well as some oils and watercolours represents the first comprehensive study of one of Canada's premiere printmakers. From April 3 through May 17, the *Jock Macdonald Retrospective* will show works from the artist's early years in Vancouver to the magnificent works created between 1956 and 1960, the year of his death. Works were selected and the catalogue written by Professor Joyce Zemans, Chairman of the Department of Visual Arts, York University.

To complement these historical exhibitions, several shows by contemporary Canadian artists are scheduled. From June 6 to July 19, the work of Hurlbut/Martin/Massey/Singleton will be shown in an exhibition organized by the Art Gallery of Ontario. The exhibition consists of major new works, including large installation pieces. For the following month, a Contemporary Canadian exhibition is scheduled to run from July 11 through August 30. From September 5 through October 18, a survey of Canadian artist Iain Baxter's work will place emphasis on his early conceptual work of the '60s and some recent photographic pieces.

The Art Gallery will also highlight several important international exhibitions during the 1981 season. *The Frum Collection of African Art*, showing May 15 to July 5, has been organized by William Fagg, former Keeper of the African Collections in the Department of Ethnography of the British Museum, and by the Art Gallery of Ontario. Members will also not want to miss *19th Century German Painting* showing from August through October. Organized by the Federal Republic of Germany under the direction of Professor Dr. Stephen Maetzoedt for the Metropolitan Museum and the Art Gallery, the exhibition examines several schools of German painting from the last century including the Romantics, the Nazarenes, the Idealists, the Realists and the German Impressionists.

Following the German exhibition the Gallery will present *From Gauguin to Moore: Primitivism in Modern Sculpture* which is organized by Dr. Alan G. Wilkinson, Curator of Modern Sculpture at the Art Gallery.

The exhibition will explore the influence which primitive art has had on such artists as Brancusi, Epstein, Gaudier-Brzeska, Gauguin, Giacometti, Gonzalez, Lipchitz, Matisse, Modigliani, Moore and Picasso.

The Gallery has also planned a busy performance events schedule which includes dance and musical performances in March and two film series: *The Women Who Wrote The Movies*, honouring women script writers from 1912 to 1950, which began January 11 and continues through March 1; and *Emerging Cinemas*, a rare selection of films from Africa, the Americas and Europe, which will begin February 12 and run for six weeks.

This imaginative, wide-ranging program of events reflects the Gallery's determination to maintain and surpass its accomplishments in bringing important Canadian and International shows to the public.●

J. W. G. Macdonald, Canadian, 1897-1960;
From a Riviera Window, 1955;
water colour on paper,
41.6 cm x 31.8 cm.
Art Gallery of Ontario

Does the Mona Lisa Have Eyebrows?

by Karen McKenzie

"How old was Mona Lisa and does she have eyebrows? Who were the members of the Group of Seven? Is Mr. 'X' a legitimate artist? (I've been asked to pose for him.) Can you date an equestrian statue from the position of the horse's feet? What was the cause of Paul Peel's death?"

These are among the more than 6,000 telephone queries from the public answered by the staff of the Gallery's Edward P. Taylor Reference Library in the course of each year. Not all are so easily answered nor so lighthearted, yet all are given equal attention and the best answer possible in the circumstances. Although only one aspect of the Library's operations, the telephone reference service is highly important since through it, the general public receives access to the Reference Library's rich resources.

The Reference Library collection has now been housed in its new quarters in the Canadian Wing of the Gallery for four years. Officially founded in 1933 with a donation from the Carnegie Foundation of 200 standard art titles, the Library is in fact many years older and began in 1913 as an informal collection of books accumulated by the staff. Today, it contains some 30,000 volumes.

As early as 1912, biographical questionnaires were sent out to Canadian artists, forming the nucleus of the current collection of 10,000 artists' files. It is one of the oldest art libraries in Canada, and among the largest gallery libraries. For almost 40 years it occupied Goldwin Smith's library in The Grange, a beautiful room with a 13-foot-high ceiling, built-in bookcases from top to bottom, and windows looking out over Grange Park. Here ten readers could be accommodated at two oak refectory tables: books were brought down from the high shelves by means of a wooden ladder on wheels. Under the able leadership of Sybille Pantazzi, who retired in 1980 after 32 years as Head Librarian, the Library underwent a metamorphosis: today, the book collection is housed in rows of metal shelving units, and ranks of filing cabinets storing the thousands of artists' files dominate the open area, while the reading tables and study carrels can accommodate over 30 patrons. Each year over 5,000 readers take advantage of the Library's resources: they include not only visiting scholars and Art Gallery of Ontario staff but also university students from Canada and abroad, journalists, art dealers and collectors, and museum professionals from Ontario, Quebec and points farther afield. The Library is actively involved in the training of student librarians and library technicians as well, offering opportunities for field work and extensive orientation tours.

The book collection which attracts such heavy usage is varied, ranging from modern exhibition catalogues to rare source books of the 17th century, and from microfiche to archival materials. In its acquisitions, the Reference Library reflects the collections of the Art Gallery itself: it concentrates on Canadian, American and European art from the Renaissance to the present, in painting, sculpture, drawing and engraving. An international selection of catalogues of exhibitions and of permanent collections, in familiar and not so familiar (Russian, Japanese, Finnish) languages, comprises a large part of its holdings. Together with periodicals, auction catalogues and works of reference, such museum publications form the backbone of the Library's holdings.

What sets an individual library apart from others, however, are its special collections and holdings of rare books, and in this area the Reference Library has reason to be proud. Through the generosity of individual donors, several fine illustrated folios have been acquired over the years. In 1936, the recently established Library was given over 100 volumes by S. George Curry, an architect with the firm of Darling, Curry & Pearson; included was *Edifices de Rome moderne*, three volumes, published in Paris between 1840 and 1857. Subsequent additions to the collection include Chamberlaine's *Imitations of Original Drawings by Holbein* (engraved by Bartolozzi and published in London at the end of the 18th century), the finest early example of English colour printing; two volumes of reproductions of art works from the collection of William Young Ottley, published in 1823 and 1829; and a notable early archaeological work, Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalatro*, published in 1764. In 1954, a collection of 19th century British books and engravings clipped from magazines, representing the golden age of English illustration, was presented to the Library by Alan Garrow. The Library archival collection includes such unusual items as two large scrapbooks compiled by the artist, G.A. Reid, and correspondence of Arthur Lismer, the latter donated by the artist's daughter. These, and other highlights of the Reference Library's collections, are included in small exhibitions installed on a regular basis in the lower corridor of the Canadian Wing; as well, illustrated volumes are occasionally included in larger exhibitions of works of art to which they bear relation.

In the future, we will undoubtedly be touched by the technological developments now revolutionizing the everyday operations of libraries throughout North America: sophisticated mechanisms enabling computer-generated cataloguing for books, on-line reference services, and production of a COM-catalogue (the microfiche replacement for the familiar but unwieldy central card catalogue). The Reference Library has entered this new world in a modest way with the acquisition of several publications on microfiche.

For the present, however, we are still firmly planted in the world of printed books. Each year, the acquisition of printed material for the Library becomes increasingly difficult; the rise in the costs of paper and of printing have doubled and trebled the price of those art books, exhibition catalogues and magazines which are essential to the collection. Just as it was at its founding in 1933, the Reference Library is today still very dependent upon the good will and interest of individual donors.

The Reference Library collection may be consulted from Tuesday to Friday, 11 am to 4:45 pm. General readers who have found the resources of other libraries insufficient for their needs are welcome, as are all those members of the general public engaged in specific or scholarly research.●

Karen McKenzie is Head Librarian, the Edward P. Taylor Reference Library

THE GALLERY
FEBRUARY 1981 VOLUME 3 NUMBER 2
A publication of the Art Gallery of Ontario

Editor
Olive Koyama
Features Editor
Gail Hutchison
Design
Andrew Smith Graphics
Manager, Membership Services
Sandra MacKenzie
Publisher
Alex MacDonald

THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4
Telephone: (416) 977-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN-0709-8413

Events

Exhibitions

Vincent van Gogh and the Birth of Cloisonism
Sam and Ayala Zacks Wing
through Sunday, March 22
Approximately 145 works by artists such as van Gogh, Anquetin, Gauguin, Toulouse-Lautrec and others in an exhibition exploring the development of Cloisonist style in France during the late 19th century. The Gallery gratefully acknowledges the support of: Ontario Ministry of Culture and Recreation, The Weston Group and several Members of the Gallery. Catalogues available in the Gallery Shop.

Carl Schaefer in Hanover
Gallery E
through Sunday, March 1
Forty-five watercolours and oils by Carl Schaefer, dating from the 1930s and 40s and inspired by the Hanover, Ontario region. Organized by the Edmonton Art Gallery.

Photographs from the Collection of Sam Wagstaff
Margaret Eaton Gallery
through Sunday, March 8
A selection of 164 photographs by European and American photographers from the 19th and 20th century.

Permanent Collection

Print and Drawing Gallery
Selections from the Contemporary Permanent Collection.
Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Walter Trier Anteroom
Selections from the Trier-Fodor Foundation Gift.

Extension Services

The following exhibitions will be shown during February, 1981. Dates are subject to change.
Alex Cameron: The Energy of Line & Colour
Timiskaming Art Gallery, Haileybury, Jan. 30- Feb. 22.

Betty Davison: Cast Paper Relief Prints
Art Gallery of Brant, Brantford, Feb. 11-Mar. 1

Folk Art Treasures of Quebec
MacDonald Stewart Art Centre, Guelph, Feb. 20-Mar. 15.

Paul Fournier: Form & Meaning in Nature—The Mushroom
Simon Fraser Centennial Library, Cornwall, Feb. 6-Mar. 1

Ketubah: The Jewish Marriage Contract
Timmins Museum Centre, Feb. 3-24

Stephen Livick: Photographic Explorations
W.B. Lewis Library, Deep River, Feb. 2-15

Michelangelo: Figure Studies
Cambridge Public Library, Preston Branch, Feb. 6-Mar. 1

Prints by David Hockney
Thames Arts Centre, Chatham, Feb. 5-25

Master Prints from the Presgrave Collection
London Regional Art Gallery, Feb. 4-Mar. 1

Goodridge Roberts: Paintings from the 50s and 60s
Art Gallery of Peterborough, Feb. 6-Mar. 1

A Selection from Les Très Riches Heures de Jean, Duc de Berry
New College, University of Toronto, Feb. 6-24

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.
During the exhibition *Vincent van Gogh and the Birth of Cloisonism* there is a special schedule of daily talks. Please note however that there are no talks or tours inside the van Gogh exhibition during regular public hours.

Monday through Friday, 12:15 pm
Short talks by Gallery docents feature works of art in the permanent collection.

Monday through Friday, 2:00 pm
Gallery docents give hour-long talks featuring the highlights of the Old Master Collection, the Canadian Collection, or other temporary exhibitions.

Summer Evening in Town, Hanover, Version V, 1942, by Carl Schaefer. Watercolour, 39.4 x 57.2 cm, The Edmonton Art Gallery Collection.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—talks on special topics related to the collection of temporary exhibitions, given in the galleries by the staff.

Group tours are available: please contact the Scheduling Office.

Lectures

Vincent van Gogh and The Birth of Cloisonism
Special Lectures by
Eminent Art Historians

Cloisonism in the Longer View: Between Post-Impressionism and Symbolism
Dr. Mark Roskill, Professor of Art History, University of Massachusetts, Wednesday, Feb. 4, 8:00 pm

Van Gogh and Puvis de Chavannes: An Update
Dr. Richard Wattenmaker, Director, Flint Institute of Arts, Wednesday, Feb. 18, 8:00 pm

Claude Monet and Vincent van Gogh–Two aspects of Symbolism in the mid-1880s
Dr. Gerald Needham, Associate Professor, Visual Arts, York University, Toronto. Wednesday, March 4, 8:00 pm

Seurat's Relationship with Gauguin and the Nabis Circle
Dr. Robert Herbert, The Robert Lehman Professor of the History of Art, Yale University
Wednesday, March 18, 8:00 pm

Tickets available at the Information Desk. Individual tickets: $3.00 (members, students and senior citizens), $4.00 (non-members).

Special Lecture
Photographs and The Eccentric Collector
Sam Wagstaff
Lecture Hall
Wednesday, Feb. 11, 8:00 pm

In 1972 Sam Wagstaff sold his existing collection of works of art and began collecting photographs. In the following eight years he has created one of the finest private photography collections. Mr. Wagstaff will discuss the formation of his collection and the rationale behind the selections.
Tickets available at the Information desk: $2.50 non-Members, $1.50 Members, students and senior citizens.

Thursday Morning Lectures
The Curator's Choice
A unique opportunity to hear Gallery curators discuss important recent acquisitions and place them in the context of the collection. Held in the Lecture Hall at 10:00 am on the following Thursdays:

March 12
Roald Nasgaard on the Contemporary International Collection

March 19
Dennis Reid on the Canadian Historical Collection

March 26
David Burnett on the Canadian Contemporary Collection

April 2
Katharine Lochnan on the Prints and Drawings Collection

A Challenge!
Volunteer in The Grange . . . Now

150 years out of date—yet The Grange is still ahead of the times. As Winston Churchill said, "It is only by looking into the past that one sees the future."
The Volunteer Committee of the Art Gallery of Ontario is responding to the challenge of making the past relevant to the present. However, the quality of interpretation we want to be able to give to our historic house, The Grange, is dependent upon talented, knowledgeable and enthusiastic volunteers.
If you are excited by the prospects of putting your abilities to work in one of the country's outstanding living museums and are prepared to give us 5 hours per week on a continuing basis, please fill in the attached form. You will be given the opportunity to participate in an educational training programme covering all aspects of life and art in Upper Canada.

Name_____

Address_____

_____Postal code_____

Telephone bus:_____home:_____

Please return to: Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
TORONTO, Ontario
M5T 1G4

Call the Information Desk 977-0414, ext. 268 for The Grange open hours in February.

Follow Van Gogh to Amsterdam

Departures
April 3, 10, 17, 24, 1981

For further information see Art Tours section

Organized by the Volunteer Committee, Art Gallery of Ontario

EVENTS

April 9
Alan G. Wilkinson on the Modern Sculpture Collection

Series tickets: $10.00 for Members, students, seniors; $15.00 for non-Members. As this series is very popular the application form on page 7 should be returned to the Scheduling Officer, Education Services, as soon as possible.

Courses

The Northern Renaissance
This eight-week non-credit course will cover artistic developments north of the Alps during the 15th and 16th centuries. Among the painters to be discussed will be Jan van Eyck, Rogier van der Weyden, Hugo van der Goes, Hieronymus Bosch and Pieter Bruegel the Elder. Also included will be the great German masters of the Renaissance, among them Albrecht Dürer, Matthias Grünewald and Hans Holbein the Younger.

Given by Francis Broun, M.F.A., the two-hour illustrated lectures will be held every Thursday afternoon, 1:30 - 3:30 pm, from February 5 to April 9 (excluding February 26 and March 26). Lecture Hall. Course fee: Members, students, seniors $35.00; non-Members $40.00. Please fill out the application form on page 7 and return it to the Scheduling Officer, Education Services.

Canadian Painting: From the Age of Discovery to Abstraction
This 10-week course begins with the earliest images of the country in maps and moves through the fledgling art of the early colonial period. The increasing number of painters active by the end of the 19th century prepares the way for the Group of Seven and other important artists and movements in the first half of this century. The emergence of abstract painting in Canada and its more recent developments will also be explored.

Peter Gale, M.A., will give the two-hour illustrated lectures every Wednesday afternoon, 1:30 - 3:30 pm, from February 18 to April 29 (excluding March 25). Lecture Hall. Course fee: Members, students, seniors $40.00; non-Members $45.00. Please fill out the application form on page 7 and return to the Scheduling Officer, Education Services.

Concerts

Array—Contemporary Music Ensemble
Activity Centre,
Friday, Feb. 6, 9:00 pm

This concert will feature Jacques L'Abbe who is devoted to the creation and performance of music/theatre works. Also on the program will be an experimental and humorous music/theatre work created by John Beckwith, performed by David Sussman, oboe, Mike Malone, trumpet, Jim MacDonald, french horn, Douglas Perry, viola and Roberto Occhipinti, double bass.

Tickets available at the Information Desk: $4.00 non-Members, $3.00 Members.

Sunday Afternoon Concerts
Held in the Walker Court at 3:00 pm, Sunday Afternoon Concerts are free with Gallery admission.

Sunday, Feb. 1
Sarah Feuerstein, piano/harpsicord and Robert Feuerstein, guitar

Sunday, Feb. 8
Virginia Markson, flute and David Miller, cello

Sunday, Feb. 15
Pro Arte Quintet

Sunday, Feb. 22
Mary Ellen Gustafson, soprano

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons. Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 977-0414, ext. 268.

Sunday Film Programs
For Sunday film programs, admission is $2.00 for a single film and $3.00 for the double bill. Tickets are available at the Information Desk beginning at noon the day of the screenings. *Entrance to Sunday film programs is through the Gallery's main doors.*

The Women Who Wrote the Movies
From the beginning of motion picture history, women have been a creative force in shaping narrative cinema, most often behind the scenes as writers of serials and features starring the screen's most prominent females. In the decades before lightweight equipment, independent production and access to moviemaking's more technical areas, women penned many of the memorable films which came out of North American studios. This eight-week series continues its tribute to the women who conceived, co-authored, adapted, revised and rewrote stories, scenarios, scripts and screenplays between 1912 and 1950.

Sunday, Feb. 1, 2:00 pm
The Moon's Our Home
U.S.A., 1936, 80 min.
Screenplay by Isabel Dawn, Boyce De Gaw
Additional dialogue by Dorothy Parker
Directed by William A. Seitner
With Henry Fonda, Margaret Sullavan

4:00 pm
The Awful Truth
U.S.A., 1937, 92 min.
Screenplay by Viña Delmar
Directed by Leo McCarey
With Irene Dunne, Cary Grant, Ralph Bellamy

Camille
U.S.A., 1936, 105 min.
Screenplay by Zoe Akins, Frances Marion, James Hilton
Directed by George Cukor
With Greta Garbo, Robert Taylor
4:00 pm
My Little Chickadee
U.S.A., 1940, 91 min.
Story and screenplay by W. C. Fields and Mae West
Directed by Edward Cline
With W. C. Fields and Mae West

Sunday, Feb. 15, 2:00 pm
Suspicion
U.S.A., 1941, 99 min.
Screenplay by Joan Harrison, Alma Reville, Samson Raphaelson
Directed by Alfred Hitchcock
With Joan Fontaine, Cary Grant
4:00 pm
The Little Foxes
U.S.A., 1941, 116 min.
Screenplay by Lillian Hellman
Directed by William Wyler
With Bette Davis, Herbert Marshall, Dana Andrews

Sunday, Feb. 22, 2:00 pm
Beyond the Forest
U.S.A., 1949, 96 min.
Screenplay by Lenore Coffee
Directed by King Vidor
With Bette Davis, Joseph Cotten

4:00 pm
The Big Sleep
U.S.A., 1946, 114 min.
Screenplay by Leigh Brackett, William Faulkner, Jules Furthman
Directed by Howard Hawks
With Humphrey Bogart, Lauren Bacall, Dorothy Malone

Thursday Evening Film Programs
Free admission; however, tickets are necessary and will be available at the Information Desk beginning at 5:30 pm on the evenings of the screenings.
Entrance to Thursday evening programs is through the Gallery's main doors.

From the Co-ops

Thursday, Feb. 5, 6:30 pm
Two regional co-operatives founded in the seventies—one based in Halifax, the other in Winnipeg—are frequent sources for distinctive short films by Canadian independents. Featuring productions by the Atlantic Filmmakers' Co-operative and the Winnipeg Film Group, this assortment of animated, documentary and experimental works proves the vitality of filmmaking indelibly stamped with a sense of place. Included are *Two Brothers* (John Brett, 1976), *Watercolour* (Richard Davis, 1976), *The Red and the Black* (Gerard McGrath, Andrew McLean, 1976), *Havakeen Lunch* (Elise Swerhorne, 1978), *Lulu's Back in Town* (Lulu Keating, 1979) and *Sarah's Dream* (Ed Ackerman, 1980).

Explorations in Super 8
Thursday, Feb. 5, 8:30 pm
Super 8's advance from exclusively amateur use to a desirable medium for film experimentation has given rise to an intriguing fusion of technology and art. Constantly testing the limits of small-film format, experimental Super 8 balances an appreciation of portability and kinetic potential against the demands of a self-reflexive cinema which continuously introduces process to the viewer. In this special screening organized with the collaboration of Anna Gronau, Director of the Funnel Experimental Film Theatre, representative works by David Anderson, Deborah Clarkin, Anna Gronau, Patrick Jenkins, Ross McLaren, Michaelle McLean, John Porter, Adam Swica and Villem Teder reveal the range and versatility of small format among young film artists now working in Toronto. The filmmakers will be present to discuss their work.

Emerging Cinemas
Since the late 1960s, significant numbers of films have begun to address the history and aspirations of nations and groups whose celluloid images were either non-existent or grossly distorted in the past. From the Third World as well as the developed East and West, provocative works are redefining filmmaking within the dynamic context of societies in change. In this international selection from Africa, the Americas, the Middle East and Europe—a grouping of films rarely or never before screened in Toronto—eight documentaries and seven dramatic features affirm and reflect today's most profound transformations.

Thursday, Feb. 12, 6:30 pm
The Brickmakers (Los Chiracles)
Colombia, 1972, b & w, 42 min., Spanish with English subtitles
Produced by Marta Rodriguez and Jorge Silva

I Spent My Life in the Mines
Bolivia, 1977, col., 40 min.
Directed by June Nash, Juan Rojas, Eduardo Ibanez

Listen Caracas
Venezuela, 1979, col., 19 min.
Directed by Carlos Azpurua

8:30 pm
Raices de Sangre (Roots of Blood)
Mexico, 1976, col., 100 min., Spanish with English subtitles
Directed by Jesus Salvador Trevino

Thursday, Feb. 19, 6:30 pm
The Night of Counting the Years (El Mumia)
Egypt, 1969, col., 102 min., Arabic with English subtitles
Directed by Shadi Abdelsalam

8:30 pm
We Are All Jewish Arabs in Israel
Israel, 1977, col., 120 min., French with English subtitles

Thursday, Feb. 26, 6:30 pm
Soleil O
Mauritania, 1970, col., 106 min., French with English subtitles
Directed by Med Hondo

Lust for Life and **The Moulin Rouge**
—screened in conjunction with
Vincent van Gogh and the Birth of Cloisonism.

Entrance to the films is through the McCaul Street doors. Admission is $2.00 for a single film and $3.00 for a double bill. Tickets go on sale at 12:00 noon on the day of the screening.

Saturday, Feb. 28,
2:00 and 7:00 pm
Sunday, March 1, 7:00 pm only

Lust for Life
(1956, col., 122 min.)
Dir. by Vincente Minnelli
With Kirk Douglas and Anthony Quinn

Saturday, Feb. 28,
4:00 and 9:00 pm
Sunday, March 1, 9:00 pm only

Moulin Rouge
(1952, col., 119 min.)
Dir. by John Huston
With José Ferrer, Zsa Zsa Gabor

8:30 pm
Emitai (God of Thunder)
Senegal, 1972, col., 101 min., Diola and French with English subtitles
Directed by Osmane Sembene

Noon-Hour Films
Noon-hour films, free with Gallery Admission, are screened every Tuesday, Wednesday and Thursday at 12:00 noon in the Lecture Hall. The winter series is entitled *Pioneers of Modern Painting*.
Feb. 3, 4, 5—**Gauguin in Tahiti: The Search for Paradise**
An account of the life of Gauguin, his art and his journey to the South Pacific where he found visual inspiration in the art of primitives that greatly contributed to the development of his particular type of symbolism.
Feb. 10, 11, 12—**Paul Cézanne**
A discussion of the work and ideas of Cézanne, who was primarily interested in the structural analysis of nature, rather than in realistic representation. His art has greatly influenced subsequent developments in modern art, particularly Cubism.
Feb. 17, 18, 19—**Claude Monet**
A discussion of Monet's interest in light and the representation of atmosphere and colour, as seen in his numerous views of Rouen Cathedral. Nothing is clear-cut in his paintings, and nature disappears into an abstract pattern of vibrating colours.
Feb. 24, 25, 26—**Van Gogh**
A film on van Gogh, told chronologically through his paintings. The narrative is primarily based on van Gogh's writings and correspondence with his brother Théo.

Art Tours

Sponsored by the Volunteer Committee, Art Gallery of Ontario.
See coupon for further information on page 7.

Follow van Gogh to Amsterdam
Departures April 3, 10, 17, 24 (duration 9 days).

The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterloo (Kröller-Müller Museum) and The Hague and see the works of the artists who gave 17th century Dutch art the title "The Golden Age."

We will visit a medieval castle, a hunting lodge, the flower auction at Aalsmeer, the porcelain factory in Delft,

continued on page 6

Calendar at a glance

February

Sunday 1
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *The Moon's Our Home*
2:00 pm Talk of the Week
3:00 pm Concert: Robert and Sarah Feuerstein
4:00 pm film: *The Awful Truth*

Monday 2
12:15 and 2:00 pm Gallery Talk

Tuesday 3
12 noon film: *Gauguin in Tahiti*
12:15 and 2:00 pm Gallery Talk

Wednesday 4
12 noon film: *Gauguin in Tahiti*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
8:00 pm lecture: Dr. Mark Roskill

Thursday 5
12 noon film: *Gauguin in Tahiti*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm *Films from the Co-ops*
7:30 pm Talk of the Week
8:30 pm film: *Explorations in Super 8*

Friday 6
12:15 and 2:00 pm Gallery Talk
9:00 pm Concert: ARRAY

Saturday 7
2:00 pm Talk of the Week

Sunday 8
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Camille*
2:00 pm Talk of the Week
3:00 pm concert: Markson-Miller and Miller
4:00 pm film: *My Little Chickadee*

Monday 9
12:15 and 2:00 pm Gallery Talk

Tuesday 10
12 noon film: *Paul Cézanne*
12:15 and 2:00 pm Gallery Talk

Wednesday 11
9:45 am Art in the Morning: Aaron Milrad
12 noon film: *Paul Cézanne*
12:15 and 2:00 pm Gallery Talk
5:30 pm Art and Apéritif
8:00 pm lecture: Sam Wagstaff

Thursday 12
12 noon film: *Paul Cézanne*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm Three films from *Emerging Cinemas*
7:30 pm Talk of the Week
8:30 pm film: *Raices de Sangre*

Friday 13
12:15 and 2:00 pm Gallery Talk

Saturday 14
9:30 am *Cloisonism Symposium*
2:00 pm Talk of the Week

Sunday 15
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Suspicion*
2:00 pm Talk of the Week
3:00 pm concert: Pro Arte Quintet
4:00 pm film: The Little Foxes

Monday 16
12:15 and 2:00 pm Gallery Talk

Tuesday 17
12 noon film: *Claude Monet*
12:15 and 2:00 pm Gallery Talk

Wednesday 18
12 noon film: *Claude Monet*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Canadian Painting
5:30 pm Art and Apéritif
6:30 pm Special Evening: Carl Schaefer
8:00 pm lecture: Dr. R. J. Wattenmaker

Thursday 19
12 noon film: *Claude Monet*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm film: *The Night of Counting the Years*
7:30 pm Talk of the Week
8:30 pm film: *We Are All Jewish Arabs in Israel*

Friday 20
12:15 and 2:00 pm Gallery Talk

Saturday 21
2:00 pm Talk of the Week

Sunday 22
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Beyond the Forest*
2:00 pm Talk of the Week
3:00 pm concert: Mary Ellen Gustafson
4:00 pm film: *The Big Sleep*

Monday 23
12:15 and 2:00 pm Gallery Talk

Tuesday 24
12 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk

Wednesday 25
12 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Canadian Painting
5:30 pm Art and Apéritif

Thursday 26
12 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
6:30 pm film: *Soleil O*
7:30 pm Talk of the Week
8:30 pm film: *Emitai*

Friday 27
12:15 and 2:00 pm Gallery Talk

Saturday 28
2:00 and 7:00 pm film: *Lust for Life*
2:00 pm Talk of the Week
4:00 and 9:00 pm film: *Moulin Rouge*

EVENTS
continued from page 5.

the greatest flower show on earth at Keukenhof. A special bonus to our trip (due to last minute alterations of airline schedules) is an overnight visit to Bruges and Ghent, two highlight cities of Belgium. We will end our holiday with a banquet in one or other of these charming medieval cities.

Bath and Oxford
May 1-10
This eight day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant.

There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

Gallery Hopping
Corporate Art Evening
Wednesday, Feb. 18
Join us for an evening tour of the contemporary Canadian art collections of Inco, Ltd., First Canadian Place and Coopers and Lybrand, Chartered Accountants, York Square. We shall meet at the elevators on the main floor of First Canadian Place at 7:45 pm sharp. (Use the King St. entrance.) Refreshments will be served. Tickets at $5.00. Please send a self-addressed envelope along with the coupon to the Volunteer Office, Art Gallery of Ontario.

Charlie's and Bill's and Gracie's and Graphics
Wednesday, April 8
Gallery Hopping visits famous Toronto studios. Learn about etching from an expert at Open Studio, meet Charles Pachter and see his famous new portfolio, created with Margaret Atwood. Lunch at Gracie's, Toronto's exciting new restaurant, a work of art in itself! Then visit the fascinating Mowat Ave. studio of William Ronald who will show us his latest canvases. Departure at 9:30 am sharp from the St. Clair subway station (Pleasant Blvd. entrance) by bus. Tickets are $22.00. Please send a stamped, self-addressed envelope along with the Gallery Hopping coupon to the Volunteer Office, Art Gallery of Ontario.

Guelph and Elora
Wednesday, May 13
Visit the new Macdonald Stewart Art Centre, followed by lunch at The Mill in Elora and a tour of that historic town in the afternoon. Watch for further details in the March issue of *The Gallery*.

Members' Activities
Art and Apéritif
Join us each Wednesday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm followed by an informal get-together with fellow members and your tour guide in the licenced Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, Feb. 11
Aaron Milrad, lawyer and co-author of the newly published *The Art World* will give an informative talk on art and the law. After this, Mr. Milrad will be prepared to answer questions. Join us in the Members' Lounge at 9:45 am for coffee, before meeting in the Lecture Hall at approximately 10:15 to hear Mr. Milrad. Tickets are $1.00 each.

Wednesday, March 11
Harry Rasky will introduce one of his latest films, **The Man Who Hid Anne Frank**. Join us for coffee in the Members' Lounge at 9:30 am. The film will be shown in the Lecture Hall at 10:15. The cost of this program is $3.50 each.

Wednesday, April 1
A Path of His Own David Milne
This documentary drama provides a history of Milne's work, juxtaposing his writings and paintings against the actual landscape he recorded. The camera work is sensitive and the personification of Milne remarkably convincing. Paul Caulfield, producer and director, will discuss this production. Join us for coffee in the Members' Lounge at 9:30 am. The film will begin at 10:15 in the Lecture Hall. Tickets are $3.50 each.

Wednesday, April 15
Joyce Zemans, Guest Curator, will talk about the **Jock Macdonald Retrospective**, the artist and his life. Meet us for coffee in the Members' Lounge at 9:45 am. The talk will be at 10:15. The cost is $1.00.
Tickets for the above programs may be ordered by mailing the coupon together with a stamped, self-addressed envelope.

For Young People

Try Your Skill
Visitors age six and up are invited to participate in an afternoon drop-in program Sundays from 1:00 to 4:00 pm. Materials in drawing, painting, printmaking and sculpture are made available at no cost, and Gallery School artists are on hand to supervise their use.

Hands On
Visit "Hands On", our special place where children 4-12 and parents share in visual discovery. Admission is free with a "Hands On" ticket obtained at The Information Desk. Sundays 1:00-4:00 pm.

Gallery Shop
Informed assistants take special orders

THE JEWELLERY SHOP

Canadian-made, hand-crafted and one-of-a-kind jewellery fashioned in gold, silver, pewter, copper and bronze.

Open regular Gallery hours and Mondays from 11:00 - 5:00

A Project of the Volunteer Committee

Gold-plated pendant by Maryon Kantaroff

General Information

Admission
Adults $2.00
Students (full-time, with cards) $.75
Students, 12-16 years $.50
Senior Citizens (with cards) $.75
Members, Ontario Privilege Card holders, accompanied children under 12 free. Admission is FREE to all on Thursday evenings from 5:30 to 9:00 pm.

Gallery Hours
Daily, 11:00 am to 9:00 pm.
Saturdays and Sundays 9 am to 9 pm.

The Grange Hours
Thursdays, 11:00 am to 9:00 pm
Saturdays, 1:00 to 5:00 pm
Wednesday and Fridays by appointment only
Closed Monday, Tuesday, Sunday

Gallery Shop
Open daily, 9:00 am to 9:00 pm

Reproduction and Jewellery Shops
Open daily 11:00 am to 9:00 pm

Grange Court Restaurant
Open daily, 11:30 am to 9:00 pm

Cafeteria
Open daily, 10:00 am to 9:00 pm

Members' Lounge
Open daily, 12:00 noon to 9:00 pm

Art Rental Service
Open for viewing Tuesday, Friday, Saturday, Sunday, 11:00 am to 5:30 pm, Wednesday & Thursday, 11:00 am to 9:00 pm
Open for business Tuesday through Sunday 11:00 am to 4:00 pm

BASS Ticket Office
Open daily, 11:00 am to 9:00 pm; weekends 9.00 am to 9:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 977-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing Address
317 Dundas Street West
Toronto, Ontario
M5T 1G4

Edward P. Taylor Audio-Visual Centre

The Audio-Visual Centre has slides, video-tapes and media kits relevant to art history available for loan to any individual in Canada. Special media kits prepared to introduce the exhibition *Vincent van Gogh and the Birth of Cloisonism* may be borrowed for a one week period from the Centre. For those able to visit the Centre and select their own material, the Centre is open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities, an appointment is advisable (telephone 977-0414, ext. 259). A catalogue is available upon request.

Donor Cards

A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

GRANGE COURT RESTAURANT

During the van Gogh Exhibition dine at the Grange Court Restaurant

Lunch & Dinner Daily
open at 11:30 am
last sitting for dinner is 8:30 pm

Afternoon Tea
will be served from
2:30 pm-5:00 pm

Fully licensed
Major Credit Cards Accepted
for reservations call 977-0414

THE REPRODUCTION SHOP

MEET THIS EXOTIC LADY*
in
One of a vast selection of Canadian and international reproductions and posters—including Juveniles

10% Members' Discount

Open 11 to 9 every day

A Project of the Volunteer Committee

**The Marchesa Casati*—Augustus John
1918-1919 36" × 24" $25.00

Coupons

Please send a separate cheque for each coupon

Vincent van Gogh and the Birth of Cloisonism Special Lectures by Eminent Art Historians

Please specify date(s) and number of tickets required at:
$4.00 (non-Members)
$3.00 (Members, students, senior citizens)

February 4____ February 18____
March 4____ March 18____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Special Evenings for Members

Please specify number of tickets required for each date:

February 18 ____ @ $15.00
March 18 ____ @ $15.00
April 8 ____ @ $15.00

Alternate choice: _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Art in the Morning

Please specify number of tickets required for each date:

January 14 ____ @ $1.00
February 11 ____ @ $1.00
March 11 ____ @ $3.50
April 15 ____ @ $1.00

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Gallery Hopping Corporate Art Evening

_____tickets @ $5.00

Charlie's and Bill's and Gracie's and Graphics

_____tickets @ $22.00

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send tickets as requested above. I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $_____
Please address your outer envelope to the Volunteer Office

Art Tours

Please send me further information on the following tour programs:
☐ Amsterdam
☐ Bath/Oxford

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Address your enquiry to the Volunteer Office.

Canadian Painting

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $40 (Members), $45 (non-Members) for the *Canadian Painting* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

The Northern Renaissance

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send me _____ tickets at $35 (Members), $40 (non-Members) for *The Italian Renaissance* course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____
Please mark outer envelope Scheduling Manager, Education Services.

Recent Acquisition

Jan van Goyen,
Dutch (b. Leiden 1596— d. The Hague 1656),
Cottages by a River with a Boat in the Foreground, 1651,
signed and dated by the artist.
17.1 × 28.2 cm. Purchase, 1980

Jan van Goyen was perhaps the greatest of 17th century Dutch landscape draughtsmen. In Protestant Holland religious subjects had all but disappeared by the 17th century in favour of landscape and genre. Although many competent draughtsmen worked in this area, van Goyen was the most popular with contemporary collectors, and his highly finished signed and dated sheets had a ready market. They were executed for the most part in a sprightly continuous black chalk line, which draws the elements of the composition together into one convincing image, frequently enlivened by the addition of brown or grey wash. He was able to capture with this agile calligraphic touch a *plein air* feeling of movement in nature, of cloud and wind, air and space, in a way that was both realistic and picturesque. His style of drawing was to have considerable impact on the 18th century French and English rococo styles of Fragonard, Boucher, and Rowlandson, and on 19th century English and French landscape draughtsmen from Constable to the Impressionists.
The drawing recently purchased by the Gallery comes from the notable English collection of Northern drawings formed by Dr. Edmund Schilling. It represents van Goyen at his most picturesque: little figures stand chatting outside a ramshackle inn on a riverbank, while fishermen wait patiently for a "bite" on the promontory. The river reflections of the boat in the foreground add a poetic touch. The drawing is in perfect, unfaded condition, executed in black chalk with grey and brown wash, on the creamy paper which van Goyen preferred. It not only brings a major new focus to the Northern drawings collection at the Gallery, it also complements the very fine van Goyen painting, *View of Rhenen*, 1641, purchased in 1960.

Katharine Lochnan, Curator of Prints and Drawings, Art Gallery of Ontario

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

Canada Post Postage paid / Postes Canada Port payé
Third class / Troisième classe
10854 Toronto

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.